

ONE HUNDRED AND SEVENTY-SECOND

CONCERT,

(ORGAN RECITAL)

OF THE

New England Conservatory of Music,

SATURDAY, SEPTEMBER 23, 1871.

AT

BOSTON MUSIC HALL,

MR. GEORGE E. WHITING, ORGANIST.

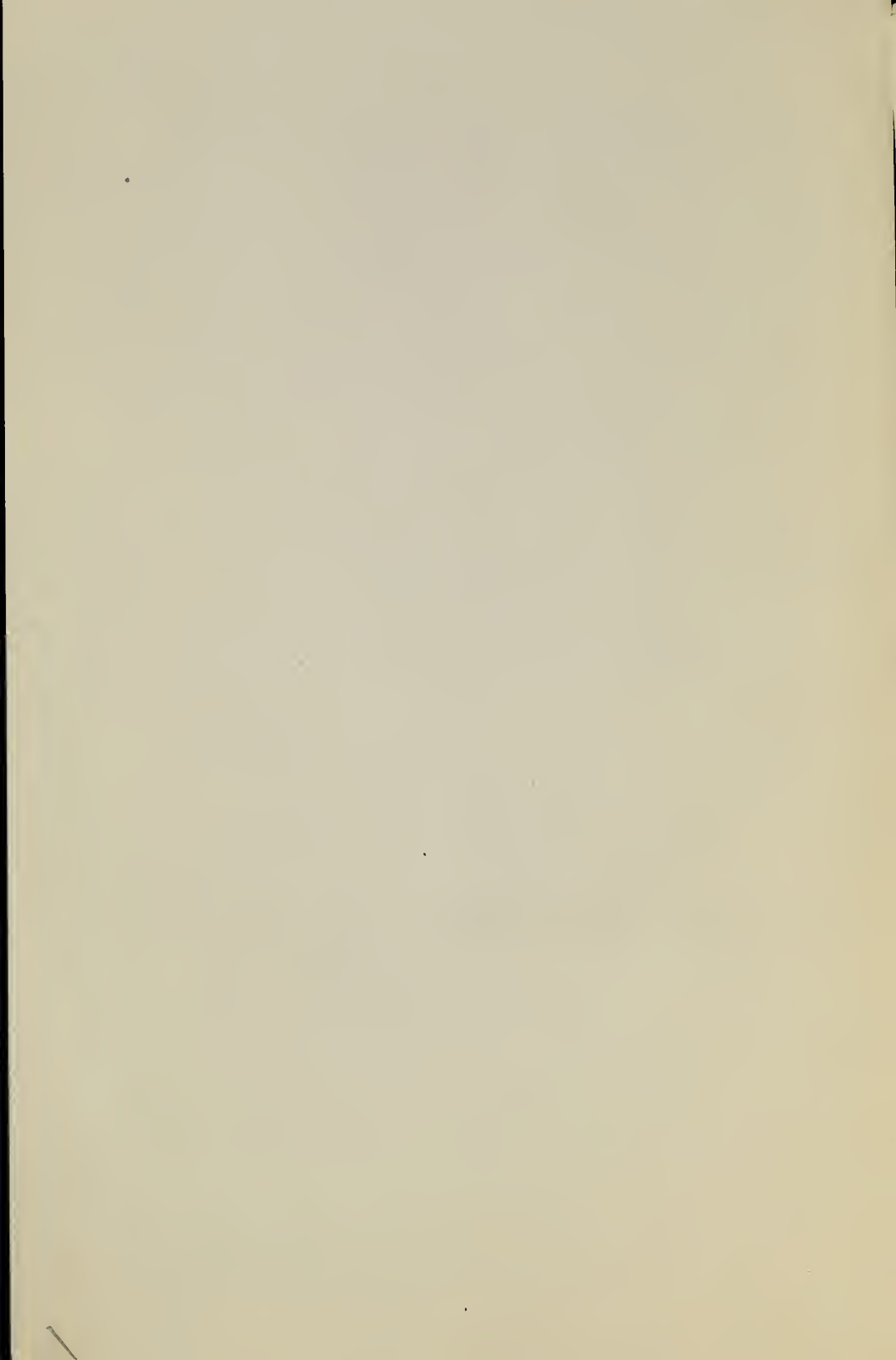
Organ Music.

SONATA, MENDELSSOHN.
CHORAL VARIATION, BACH.
SLOW MOVEMENT, HESSE.
FLUTE CONCERTO, RINK.

Arrangements.

BRIDAL PROCESSION and WEDDING MARCH
from "Lohengrin," (Arr. by G. E. Whiting,) WAGNER.
SLOW MOVEMENT, MENDELSSOHN.
MARCH from "Athalie," MENDELSSOHN.

CONCERT COMMENCES AT 12 O'CLOCK, PRECISELY.



ONE HUNDRED AND SEVENTY-THIRD

CONCERT

OF THE

New England Conservatory of Music,

AT

WESLEYAN ASSOCIATION HALL,

36 Bromfield Street,

TUESDAY, SEPTEMBER 26, 1871.

PROGRAMME.

FANTASIE for Piano,

Themes from "Lucrezia Borgia," ASCHER.

Sig. S. D'ANNA.

FANTASIE for Violin and Piano,

Themes from "La Sonnambula," SINGELLEE.

Signa. EGERIA ANTONINI.

TRIO for two Violins and Piano,

on themes from "La Traviata," ANTONINI.

Signa. EGERIA ANTONINI, Sigs. ANTONINI and D'ANNA.

CONCERT COMMENCES AT 1 O'CLOCK, PRECISELY.



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One Hundred and Eighty-Fourth

CONCERT

OF THE

New England Conservatory of Music,

Boston Music Hall,

FRIDAY AFTERNOON, NOVEMBER 10, 1871.

COMMENCING AT 2 O'CLOCK.

The Grand Pianos used at these concerts are from the celebrated manufactory of Messrs. HALLET, DAVIS & Co.

Programme.

PART I.

1. VIOLON SOLO. Air varié, *De Beriot.*
Master THEO. COOKE.
2. SONG. Waiting, *Millard.*
Miss NELLIE SMITH.
3. CONCERTO in C minor (first movement). *Beethoven.*
(With Orchestral Accompaniment.)
Miss FLORENCE HATHAWAY.
4. RECITATIVE AND ARIA. Che Faro. *Gluck.*
Miss EMMA DAVIS,
5. SONATA APPASSIONATA, Op. 57, *Beethoven.*
(First movement.)
Miss LIZZIE N. TENNEY.
6. TRIO, from "Athalia." *Mendelssohn.*
7. ORGAN SOLO. Prelude and Fugue in E minor. *Bach.*
Mr. CHARLES H. MORSE.

PART II.

8. ARIA. With verdure clad. *Haydn.*

Miss S. W. AMES.

9. CAPRICCIO BRILLANT. Op. 22. *Mendelssohn.*

With Orchestral Accompaniment.

Miss LIZZIE METCALF.

10. ARIA. Di Tanti Palpiti. *Rossini.*

Miss A. M. HOWARD.

11. ORGAN SOLO. Fantasie in D. *Lemmens.*

Mr. HENRY M. DUNHAM.

12. TRIO in D minor. *Mendelssohn.*

Allegro Appassionato, Adante con Moto.

Miss ANNIE PLUMMER, Messrs. D. HENRY and AUGUSTUS SUCK.

13. SOLO AND CHORUS for female voices, La Carita. *Rossini.*
-

The audience are politely requested to remain in their seats during the performance of the last piece.

4672

THE WINTER TERM

OF THE

New England Conservatory of Music,

OPENS

THURSDAY, FRIDAY and SATURDAY,

NOVEMBER 23, 24 and 25, 1871.

Pupils are received and assigned to Classes on and after

MONDAY, NOVEMBER 6.

OFFICERS.

E. TOURJÉE, DIRECTOR.

L. F. SNOW, SUPERINTENDENT,

R. W. HUSTED, SECRETARY.

INSTRUCTORS.

B. J. LANG,	CARL ZERRAHN,	J. K. PAINE,
S. A. EMERY,	J. C. D. PARKER,	J. O'NEILL,
G. E. WHITING,	L. H. SOUTHARD,	A. C. MAGGI,
F. H. TORRINGTON,	L. W. WHEELER,	J. F. KRAUS,
J. A. HILLS,	J. F. RUDOLPHSEN,	J. E. EICHLER,
G. F. SUCK,	H. L. WHITNEY,	F. W. SCHLIMPER,
CARL SUCK,	L. W. MASON,	W. L. HAYDEN,
G. W. SUMNER,	H. E. HOLT,	J. D'ANGUERA,
ADOLPH KIELBLOCK,	CHARLES R. TREAT,	E. WEBER,
D. HENRY SUCK,	L. H. W. ISENBECK,	A. DeRIBAS,
AUGUST STEIN.	MRS. WM. GARRETT,	PAUL ELTZ,
DUDLEY BUCK,	MRS. J. O'NEILL,	WM. STOEHR.
B. D. ALLEN,	A. C. HARTDEGEN.	

TERMS FOR TUITION,

Per Quarter of Twenty Lessons.

Piano-Forte,	\$15 00
Cultivation of the Voice,	15 00
Organ	15 00
Violin, Flute and other Orchestral Instruments	15 00
Harmony and Composition	10 00
Languages	10 00
Elocution	10 00
Private Instruction	\$50 00 to 80 00

Parties desiring private instructions from any teacher employed in the Conservatory can be accommodated at regular rates upon application to the Director, and such persons will be admitted to all the Free Advantages of the Conservatory without charge.

ONE HUNDRED AND SEVENTY-SEVENTH

CONCERT

OF THE

New England Conservatory of Music,

AT

WESLEYAN ASSOCIATION HALL,

36 Bromfield Street,

WEDNESDAY, OCTOBER 11, 1871.

PROGRAMME.



1. SONATA in B flat, for Cello and Piano, . . . MENDELSSOHN.
MESSRS. AUGUST and CARL SUCK.
 2. CAVATINA, Io l'udia. From the Opera,
Torquato Tasso, DONIZETTI.
MISS H. A. HUNT.
 3. TRIO in B flat, for Piano, Violin and Cello, . . . SCHUBERT.
MESSRS. CARL, D. HENRY and AUGUST SUCK.
 4. AVE MARIA, CHERUBINI.
MISS H. A. HUNT.
-

CONCERT COMMENCES AT 1 O'CLOCK PRECISELY.

ONE HUNDRED AND EIGHTY-EIGHTH

CONCERT,

(ORGAN RECITAL)

OF THE

New England Conservatory of Music,


AT

BOSTON MUSIC HALL,

WEDNESDAY, DECEMBER 6, 1871.

MR. GEORGE E. WHITING, ORGANIST.

PROGRAMME.



Organ Music.

ORGAN SONATA in B flat, No. 4, . . . MENDELSSOHN.

SLOW MOVEMENT, BACH.

MARCH in D major, W. T. BEST.

PRELUDE AND FUGUE in E minor, . . J. S. BACH.

ANDANTE, MENDELSSOHN.

OVERTURE, Transcribed by G. E. Whiting, . . ROSSINI.

CHRISTMAS SONG, " " " " . . . ADAM.

POSTLUDIUM in C, G. E. WHITING.

CONCERT COMMENCES AT 12 O'CLOCK PRECISELY.

ONE HUNDRED AND NINETIETH

CONCERT

OF THE

New England Conservatory of Music,

AT

WESLEYAN ASSOCIATION HALL,

36 Bromfield Street,

TUESDAY, DECEMBER 12, 1871.

PROGRAMME.

1. RONDEAU BRILLANT, for Piano and Violin,
op. 70, SCHUBERT.
MR. B. D. ALLEN, MR. D. HENRY SUCK.
 2. SONG, "The winds that waft my sighs to thee," WALLACE.
MR. J. F. RUDOLPHSEN.
 3. PIANO SOLO, Selections from "Scenes from
Childhood," SCHUMANN.
 1. About strange countries and people.
 2. Curious Story.
 3. Child Beseeching.
 4. Reverie.
 5. Important Occurrence.
 6. Child Falling Asleep.MR. B. D. ALLEN.
 4. DUETT, "I know a maiden," BALFE.
MR. J. F. RUDOLPHSEN, MISS MARIA L. HALLET.
 5. SONATA, op. 47. (Kreutzer)
for Piano and Violin, BEETHOVEN.
Andante con Variazioni — Finale Presto.
MR. B. D. ALLEN, MR. D. HENRY SUCK.
-

CONCERT COMMENCES AT 1 O'CLOCK PRECISELY.

The Grand Pianos used at these Concerts are from the celebrated
manufactory of Messrs. HALLET, DAVIS & Co.

ONE HUNDRED AND NINETIETH

CONCERT

OF THE

New England Conservatory of Music,

AT

WESLEYAN ASSOCIATION HALL,

36 Bromfield Street,

TUESDAY, DECEMBER 12, 1871.

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-

CONCERT COMMENCES AT 1 O'CLOCK PRECISELY.

The Grand Pianos used at these Concerts are from the celebrated manufactory of Messrs. HALLET, DAVIS & Co.

ONE HUNDRED AND NINETY-SIXTH

CONCERT

OF THE

New England Conservatory of Music.

AT

WESLEYAN ASSOCIATION HALL,

36 Bromfield Street,

TUESDAY, JANUARY 16, 1872.

PROGRAMME.



CONCERTO No. 3, in C minor, BEETHOVEN.

First movement, with cadenza.

(The orchestral accompaniment arranged for a second piano-forte,
played by MR. H. G. TUCKER.)

MR. B. J. LANG.

SONG, Bright star of night, SPOHR.

MRS. C. E. WHITING.

SCHERZO in B flat minor, op. 31, CHOPIN.

MR. B. J. LANG.

SONG OF SPRING, MENDELSSOHN.

MRS. C. E. WHITING.

FANTAISIE ON CHARITÉ, LISZT.

MR. B. J. LANG.

CONCERT COMMENCES AT 2 O'CLOCK PRECISELY.

Dwight's Journal of Music.

BOSTON, MARCH 23, 1872.

ORGAN CONCERTS. It was a real comfort to listen for an hour to some good organ music, after a long privation of that same. On Saturday noon, March 9, Mr. J. K. PAINE gave an "Organ Recital" on the great organ of the Boston Music Hall. (It was put down on the bills as the 208th Concert of the N. E. Conservatory of Music; when, we wonder, did the Organ cease to give concerts in its own name?)

Mr. Paine began with one of Bach's noblest Fugues, that in E minor, with the so-called "Wedge" theme; the eye must see it to know what that means:



This theme is magnificently developed into an exhaustive fugue, which is remarkably clear and easily followed for a work of so complex a character. The instrument was in worse order than we ever knew, frozen up by the March winds perhaps; but in spite of so great a drawback Mr. Paine gave a most satisfactory rendering of the work. Next he played the Adagio and Finale from one of those sweet, inward, heart-felt organ poems, the Trio Sonatas by the same inexhaustible and matchless Bach. It is the sweetest kind of rest to sit, alone or in a silent company, and listen to these thoughtful, tranquil, sincere conversations between three voices; for which the sweeter stops of the organ are selected. They sound so unpretending that an idle listener does not give them credit for the tithe of meaning and of beauty there is in them.

Mendelssohn's splendid Sonata in A, ending with the lovely *Andante tranquillo*, was the next piece, charmingly played and with judicious choice of stops. A thoughtful and truly organ-like improvisation held attention profitably for a few minutes, and the concert closed with Mr. Paine's learnedly wrought, effective "Concert piece" on the Austrian Hymn, a fragment of the melody being used to good advantage as a fugue theme for the finale.

"Mignon" claimed my attention that evening, but I remained long enough to hear the Beethoven Trio, and felt richly repaid for so doing. The three players entered well into the spirit of the work; and that they understand each other thoroughly was evidently—particularly in the *Largo*, where the piano, violin and 'cello hold strange converse like three mysterious spirits. Here the instruments were nicely balanced and the performance of this passage, with the charming Scherzo short harmonic progression, ended with one long note, which introduces the charming *Scherzo* in E major, in 3-8 time, and in which the alternation of the graceful theme by the wood instruments and violins is skillfully wrought out. The audience took a genuine delight in this movement, the finale of which is a fine specimen of melodic inversions. The interest was kept up throughout the whole.

The Andante in A minor pleased us least, because the beauty of the commencement is not sustained, nor does it seem to possess that oneness traditionally associated with the movement. It is broken into in a ruthless style, by an heroic *alla marcia* obtrusion, for which we could find no justification and in which there seemed less attractiveness. But we may be mistaken, and possibly a second hearing would cause us to alter our opinion. We thought we detected a reminiscence of Beethoven's number 7 in this movement.

The *Allegro furioso* also possesses a Schumannesque introduction, and we cannot tell why it should be so. This is an open question to be sure, and there is perhaps, no reason why short introductions should not be allowed to symphonic movements unless because they are combersome, and are not always harmonically in taste. Our principal objection, however, is that they destroy the feeling of completeness of each movement and cause a symphony to resemble a huge overture, thus denying to the audience their few moments of rest where it is needed, where applause is expected, and where it ought to come in. Thus, in a measure, the chances of success of the work are lessened by forcing the listeners to become fatigued before its culmination.

This movement, although to us the least interesting, yet seems to have greater labor expended upon it than any of the others. It abounds in counterpoint imitation, fughetta, inversions and augmentations, which are lavished without stint, but all without relieving the listener from a feeling of oppression. When just before the *finale* the composer adopts what contrapuntists call "an harmonic march" (and a rather transparent one too) for a peroration, we confess we are a little disappointed. If we do not mistake, Mendelssohn has a similar "come down" at the end of his *Meeres-stille* overture where the simple di-

TWO HUNDRED AND FOURTEENTH

CONCERT

OF THE

New England Conservatory of Music.

AT

WESLEYAN ASSOCIATION HALL,

36 Bromfield Street,

TUESDAY, APRIL 2, 1872.

PROGRAMME.

1. TRIO for Piano, Violin and Violoncello,
op. 70, in D major, BEETHOVEN.
Messrs. PAINE, SCHULTZE and FRIES.
2. SONG. "The Rose," SCHUMANN.
Mrs. C. A. BARRY.
3.

a.	{	NOCTURNE in B flat minor, op. 9, . .	CHOPIN.
b.	{	PRESTO, from the Italian Concerto, . . .	BACH.


Mr. J. K. PAINE.
4.

a.	{	RECITATIVE, "And lo! Judas came."	
b.	{	AIR, "The Lord is faithful and righteous,"	

from the Oratorio of "St. Peter," . . J. K. PAINE.
Mrs. C. A. BARRY.
5. SONATA for Piano and Violin, op. 103,
in A minor, SCHUMANN.
Messrs. PAINE and SCHULTZE.

CONCERT COMMENCES AT 1 O'CLOCK PRECISELY.

The Grand Pianos used at these Concerts are from the celebrated
manufactory of Messrs. HALLET, DAVIS & CO.

 The Summer Term of the New England Conservatory of Music
will open Monday, April 22.

5547

Gift of Mr.
E. S. Dodge
1927

Two Hundred and Thirty-First

RECITAL

AND

Annual Commencement Exercises

OF THE

New England Conservatory of Music,

Boston Music Hall,

FRIDAY AFTERNOON, JUNE 14, 1872,

COMMENCING AT 2 O'CLOCK.

GRADUATES.

Miss LIZZIE METCALF.*	Miss LIZZIE N. TENNEY.*	Miss ANNIE PLUMER.*
Miss ALICE M. HOWARD.†		Miss L. CLARA HOLBROOK.†
Miss B. JENNIE SARGENT.†	Miss E. D. SHEDD.†	Miss ELLA WHITING.†
Miss S. J. SHELDON.†		Miss E. M. GREENWOOD.†
Mr. W. W. KEAYS.†	Mr. A. W. SWAN.†	Miss R. M. WASHINGTON.†
Miss GEORGIE DUSTIN.†		Miss CLARA BUTTERFIELD.†
Miss JOSEPHINE McC. SHAW.†		Mr. CHARLES H. MORSE.†

* Instrumental.

† Vocal.

‡ Harmony.

THE Grand Pianos used at these Recitals are from the celebrated manufactory of Messrs. HALLET, DAVIS & Co.

Programme.

PART I.

1. SONGS, $\begin{cases} a. \text{ "The Canoe,"} & - & - & - & \text{Guglielmo.} \\ b. \text{ "If on the Meads,"} & - & - & - & \text{Gumbert.} \end{cases}$

Miss M. L. BRICKETT.

2. ORGAN SONATA, in F minor, - - - Mendelssohn.

Mr. HENRY M. DUNHAM.

3. QUARTETTE, "Remember now thy Creator," - Rhodes.

Messrs. THAYER, McMICHAEL, DAVIS, and CHAFFEE.

4. CONCERTO IN C MINOR, for Piano and Orchestra, Beethoven.

First Movement.

Miss ANNIE PLUMER.

5. ARIA, "Ah ! mon fils !" from "Le Prophete," - Meyerbeer.

Miss A. M. HOWARD.

6. QUINTETTE IN E FLAT, for Piano and Stringed

Instruments, first and last movements, - - Schumann.

Miss LIZZIE N. TENNEY.

7. CAVATINA, "L' Uccello Perduto," - - - Centimeri.

Miss B. JENNIE SARGENT.

8. PIANO SOLO, $\begin{cases} a. \text{ Allegro, in F minor,} & - & - & - & \text{Bach} \\ b. \text{ Le Rossignol,} & - & - & - & \text{Liszt.} \end{cases}$

Miss ANNIE ELLIS.

PART II.

9. ARIA, "With verdure clad," from "The Creation," *Haydn.*
Accompaniment by the Orchestra.
Miss ELLA VAUGHAN.
10. VARIATIONS, for Piano and Violoncello, - *Mendelssohn.*
Miss LIZZIE METCALF.
11. ARIA, "Roberto, O tu che adoro!" - - - *Meyerbeer.*
Miss L. C. HOLBROOK.
12. THEME AND VARIATIONS, from the Kreutzer
Sonata, - - - - - *Beethoven.*
Miss HATTIE J. HAMMOND.
13. ARIA, "Hear ye Israel," from "Elijah," - *Mendelssohn.*
Accompaniment by the Orchestra.
Miss SARAH W. AMES.
14. ORGAN SOLO, "Grand Offertoire de St. Cecilia," *Batiste.*
Mr. CHARLES H. MORSE.
15. DUET, "Dolce e Raggio," - - - - - *Verdi.*
Miss ROSA D. ALLEN, and Mr. CYRUS COBB.
16. OVERTURE, "William Tell," - - - - - *Rossini.*
BY THE ORCHESTRA.
-

The audience are respectfully requested to remain in their seats
until the close of the Concert.

TO THE PUBLIC.

With the close of its present Summer Term, the New England Conservatory of Music will have completed five and a half years of its existence, during which time it has achieved a success altogether unprecedented in the annals of similar institutions. Over 7,000 pupils have attended upon its classes; leading institutions throughout the country have drawn their supplies of music teachers from its ranks, and it stands to-day without a rival in the following particulars: —

1. *In the eminence of its corps of instructors, who are notably at the head of their profession.*
2. *In the cheapness of its rates of tuition.*
3. *In the variety and excellence of its Free Advantages.*

With the opening of the Fall Term, September 16, several new and important features will be introduced, among which may be mentioned, a Pipe Organ, of superior workmanship, now in process of construction; the introduction of a carefully selected Orchestra at its concerts; and the addition of A UNIVERSITY COURSE OF INSTRUCTION, with advanced grades, to its already extensive curriculum.

Full particulars will be announced in our new circular, to be issued in a few days, copies of which will be forwarded, free, to any address.

E. TOURJÉE, Director.